THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. XI.

JANUARY, 1905] [No. 89.

CONTENTS.

INDIAN CARPETS

AND

RUGS.

Illustrated by

One Double and Fourteen Page Plates.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

IRON WORK.

From Objects and Drawings in the South Kensington Museum.

In 28 Parts, price 28/-.

LIST OF PLATES.

ENGLISH.

Plate 1. Details of wrought iron Grille, known as the St. Swithin Grille, in Winchester Cathedral.

,, 2. Wrought iron Grille in the Chapel of St. Anselm, Canterbury Cathedral.

,, 3. Wrought iron Screen at entrance to Henry V.'s Chantry in Westminster Abbey.

,, 4. Details of wrought iron work in Canterbury Cath.

,, 5. Details of wrought iron work in Winchester Cath.

,, 6. Wrought iron Screen from St. John's Church, Frome, Somersetshire.

,, 7. Wrought iron Panel and Gate in Winchester Cath.

,, 8. Wrought iron Screen in the Chapel of University College, Oxford.
Wrought iron Altar Rail in St. Philip's Church, Birmingham.
Wrought iron Bracket in Denyer Street, Chelsea.

,, 9. Wrought iron Balusters.

,, 10. Pair of wrought iron Mace Stands.

,, 11. Steel Rim Lock, in pierced and engraved brass case.

,, 12. Steel Lock in pierced brass case.

,, 13. Steel Lock in pierced and engraved brass case.
Steel Key.

,, 14. Steel Hinge, covered with pierced and engraved brass.

FRENCH.

,, 15. Oak Coffer, decorated with wrought iron scrollwork.

,, 16. Wrought and stamped iron Hinge for a coffer.
Wrought and stamped iron Hinge.

,, 17. Wrought iron Knockers.

,, 18. Wrought iron Knockers.

,, 19. Wrought iron Lock

,, 20. Wrought iron Grille (*Guichet*).

,, 21. Two wrought iron Candelabra.

,, 22. Two wrought iron Candelabra.

,, 23. Engraved steel Lock and Key.

,, 24. Wrought iron Door, painted and gilt.

,, 25. Two wrought iron Panels.

,, 26. Wrought iron Bracket.

FLEMISH.

Plate 27. Wrought iron Balcony.

GERMAN.

,, 28. Wrought iron splayed Lock for a Coffer.

,, 29. Wrought iron splayed Lock for a Coffer.

,, 30. Wrought iron Lock and Hasp.
Wrought iron Door Handle.

,, 31. Wrought iron Lock and Hasp.
Wrought iron Door Handle.

,, 32. Wrought iron Door Handles.

,, 33. Wrought iron Door Hinges.

,, 34. Oak Window Shutter, with wrought iron mountings

,, 35. Wrought iron Lock and Key.

,, 36. Wrought iron Bracket with bell.

,, 37. Wrought iron Grating for a fanlight.

,, 38. Pair of wrought iron Gates.

,, 39. Wrought iron Bracket and Sign.

,, 40. Wrought iron Hook for a Candelabrum.
Wrought iron Candelabrum.

,, 41. Two Wrought iron Window Gratings.

,, 42. Wrought iron Window Grating.

,, 43. Wrought iron Coffer.

,, 44. Top of wrought iron Coffer.

,, 45. Wrought iron Bracket.

ITALIAN.

,, 46. Pair of wrought iron Gates.

,, 47. Two wrought iron Panels.
Wrought iron Grille.

,, 48. Wrought iron Bowl Stand.
Two wrought steel Bowl Stands.

,, 49. Wrought iron Panel.

,, 50. Pair of wrought iron Gates.

,, 51. Pair of wrought iron Gates.

SPANISH.

,, 52. Wrought iron Knockers.

,, 53. Wrought iron Knocker.

W. GRIGGS,
HANOVER STREET, PECKHAM,
LONDON, S.E.

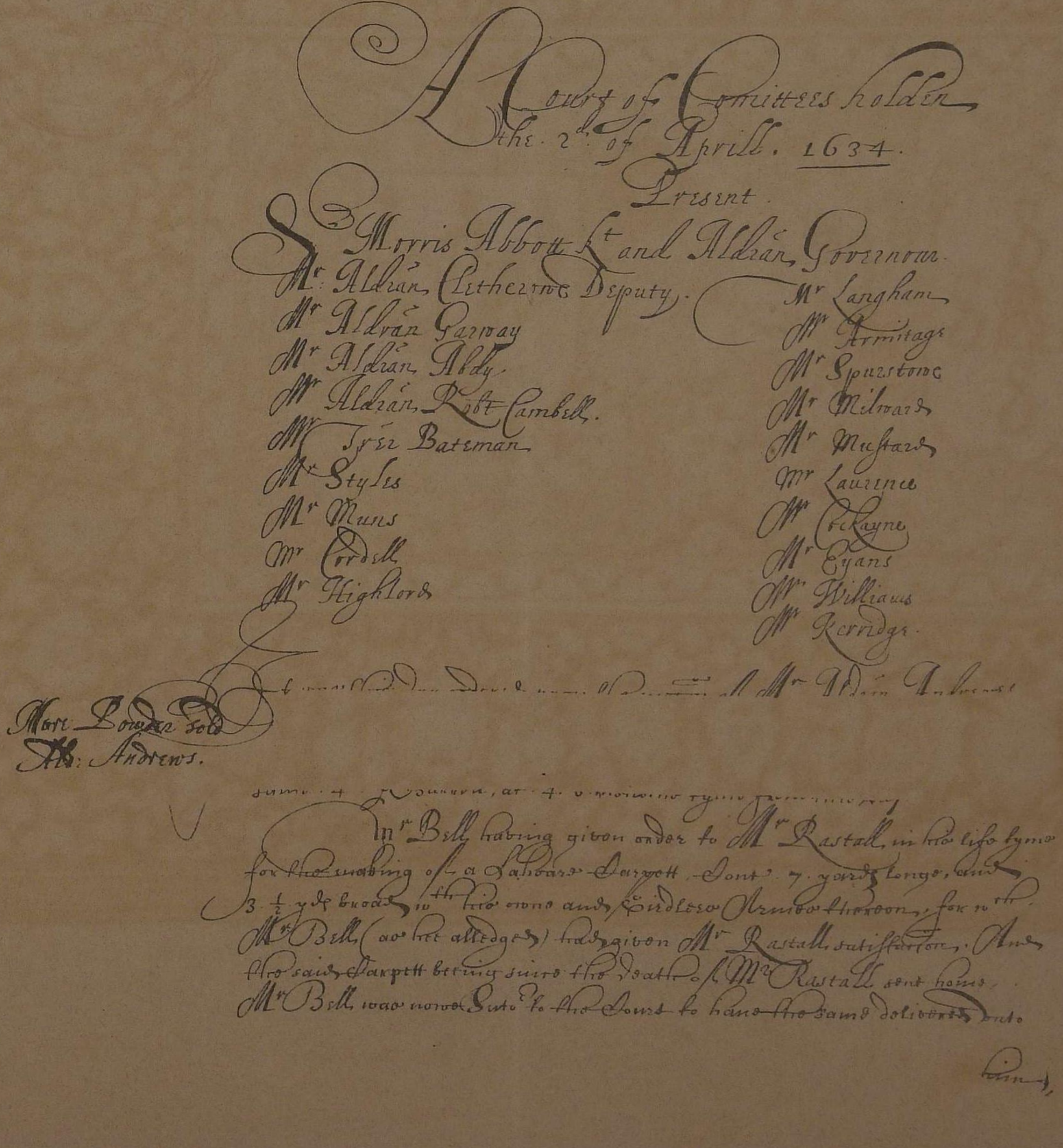
CARPETS. We have no certain evidence of the earliest use of carpets, and for a very long

WOOLLEN PILE CARPET. Early 17th Century. Made at Lahore, in the royal carpet ry established by the Emperor Akbar. Presented by Mr. Robert Bell in 1634 to the Wor shipful Company of Girdlers of the City of London.

The Journal of Indian Art and Industry.

CARPETS. We have no certain evidence of the earliest use of carpets, and for a very long historical period we can only form conjectures as to what they were like. In the present collection of illustrations of carpet designs, no attempt has been made to give examples earlier than the last few centuries, and these designs, again, are confined to carpets made in India, or possibly in countries bordering on India, and exhibiting very largely the influence of Persian art. Several of the carpets here represented are at present exhibited on the walls of the Indian Section of the Victoria and Albert Museum at South Kensington.

For our present purpose, it is not necessary to go further back than the 16th century, when the great Mogul Emperor, Akbar, introduced Persian weavers into Lahore; from the imperial workshop of this city came the woollen pile carpet belonging to the Girdlers' Company, and presented to them by Mr. Robert Bell, the Master in 1634. That this was specially made for the Girdlers' Company is shown by the fact that this Company's device is included in the design of the Carpet, and by the two pages in the Minute Book of the Hon. East India Company, dated 2nd April, 1634, referring to this carpet (given here, by special permission of the India Office, in facsimile), which shows that it was made for Mr. Bell at Lahore.


A Court of Comittees holden the 2d of Aprill. 1634.

Present.

Sr Morris Abbott Kt and Aldran Governor

Mr Aldran Clitherow Deputy.

Mr Aldran Garway

Mr Aldran Abdy

Mr Aldran Robt Cambell.

Mr Tresr Bateman

Mr Styles

Mr Muns

Mr Cordell

Mr Highlord

Mr Langham

Mr Armitage

Mr Spurstowe

Mr Milward

Mr Mustard

Mr Laurence

Mr Cockayne

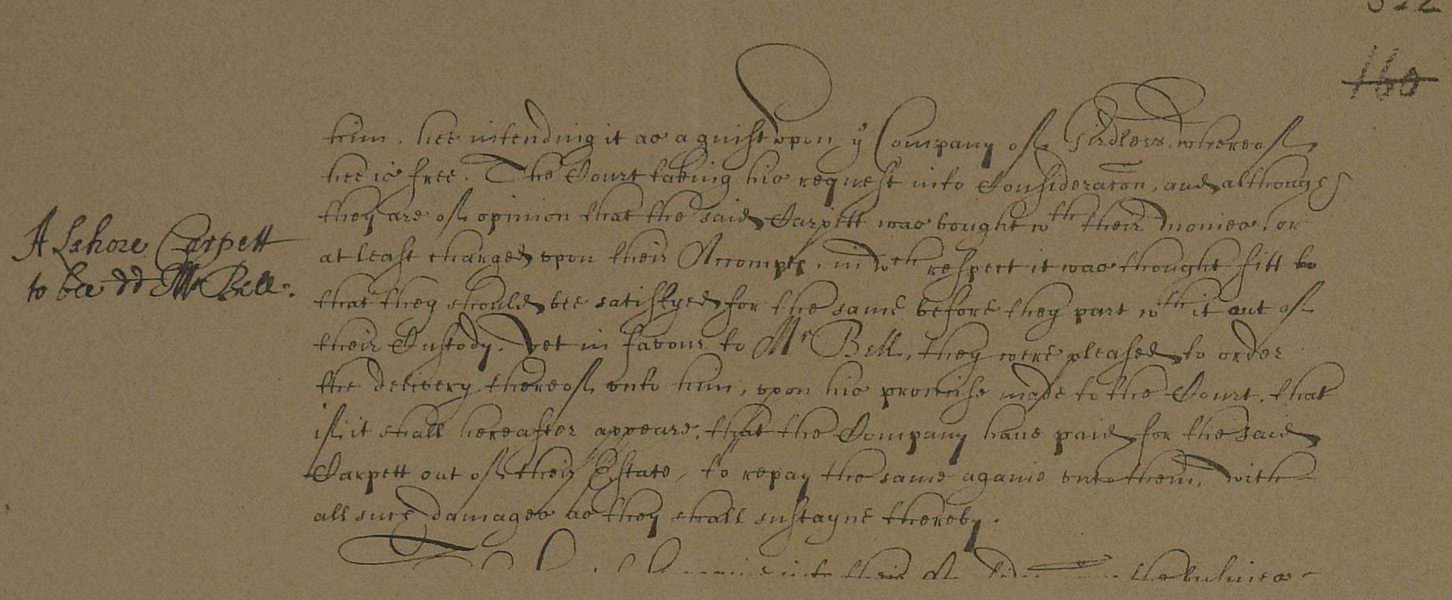
Mr Evans

Mr Williams

Mr Kerridge.

Mort Bowden sold Mr Andrews.

Mr Bell having given order to Mr Rastall in his life tyme for the making of a Lahore Carpett, Cont' 7 yards longe, and 3½ yds broad, with his owne and Girdlers Armes thereon, for wch Mr Bell (as hee alledged) had given Mr Rastall satisfaction, And the said Carpett being since the death of Mr Rastall sent home, Mr Bell was nowe Suto to the Court to have the same delivered unto him,


322

A Lahore Carpett to be del'd Mr Bell.

him, hee intending it as a guift upon ye Company of Girdlers, whereof hee is free. The Court taking his request into consideration, and although they are of opinion that the said Carpett was bought wth their monies, or at least charged upon their Accompts, in wch respect it was thought fitt that they should bee satisfyed for the same before they part wth it out of their Custody. Yet in favour to Mr Bell, they were pleased to order the delivery thereof unto him, upon his promise made to the Court, that if it shall hereafter appeare, that the Company have paid for the said Carpett out of their Estate, to repay the same againe unto them, with all such damages as they shall susteyne thereby.

It would be interesting, if it were possible, to scientifically compare the make of this carpet with those belonging to H.H. the Maharaja of Jaipur, who has most generously allowed the reproduction of his carpets, with full size designs in colour, for the use of students.[1]

The following is the note issued with the large reproduction of this carpet made for the Board of Education in 1903:—

An Account of the unique North Indian Carpet presented in 1634 to the Worshipful Company of Girdlers by the Master, Mr. Robert Bell, one of the first Directors of the Governor and Company of Merchants of London trading into the East Indies, commonly called the East India Company.

Robert Bell, the donor of the Carpet, was born at Eagle House, Wimbledon, in the year 1564, and was a man of gentle birth, apparently of great wealth, and one who took a leading position in the commercial life of the time. In addition to his membership of the Girdlers' Company, he was also Deputy-Alderman of Lyme Street and a prominent Director of the Hon. East India Company from its establishment in 1600, and is named in the Charter as one of the first "Committees."

In April, 1634, the then Master of the Girdlers' Company dying in office, Mr. Robert Bell was elected Master for the residue of the year, and at the expiry of his term of office appears the following Minute, 12th August, 1634:—

> "Also, at this Court, Mr. Robert Bell did present a very faire long Turkey Carpitt, with "the Company's Arms thereon, which he freely gave to the use of this Company as a remembrance "of his love."

The Carpet, which appears from the Minute books of the East India Company to have been made at the Royal Factory of Lahore, established by Akbar the Great, is of Persian design, being about eight yards long and two and a half yards broad. It contains the Company's Arms, namely, St. Lawrence on the Gridiron, holding a Book of the Gospels in his right hand and a gridiron (the emblem of his martyrdom) in his left; underneath is a scroll, with the Girdlers' motto, "Give thanks to God," whilst flanked right and left, Mr. Bell's Arms are wrought, namely, Azure, an Eagle displayed argent-in-chief, three fleurs-de-lys or, and introduced in between these and the Company's Arms are two bales of merchandise, stamped with Mr. Bell's initials and trade marks. The Carpet luckily escaped the Great Fire, when the Hall was burnt down, from which it would also appear that the person in charge of the Hall understood its value; but for many years past it lay on one of the Company's tables, where no one suspected its worth, until it occurred to the Members of the Court, prominent among whom were the then Lord Mayor, Sir Alfred J. Newton, Bart., Mr. Rich, the Father of the Company, and the Upper Warden, Mr. Stratten Boulnois, that its history should be enquired into. This was warmly supported

[1] Parts I. and II. of this work, containing 50 plates with 70 full size working details in colours, and plans of three carpets, will be ready for issue to subscribers in March next.

by the Court, and the matter was referred to a Committee for inquiry and research, and they, fortunately, received great assistance from Lady Bateman, the wife of Sir A. E. Bateman, K.C.M.G., a Past Master, who recognised the Arms on the Carpet as identical with those displayed at Eagle House, Wimbledon, Robert Bell's old house, and the present residence of Mr. Graham R. Jackson, R.A., F.S.A. The Court then, on the recommendation of Mr. Ernest Normand, acted on the advice of Sir C. Purdon Clarke, K.C.I.E., Director of the Victoria and Albert Museum, and had the Carpet cleaned, repaired and framed. The ink spots were removed and the rents repaired by the Decorative Needlework Society, of 17 Sloane Street, and the Carpet returned to the Hall and subsequently framed in a large oak frame, appropriately carved by Miss B. Campbell, a former pupil at the Victoria and Albert Museum, in a style to correspond with the present mouldings in the Hall, and also with this inscription, "The Gift of Robert Bell, Master, A.D. 1634, in remembrance of his love."

The carpets of which illustrations are here given are nearly all known or believed to have been made in India, some most certainly under Persian influence; although some of them are styled Yarkand, Cabul, Baluchistan, etc., there is no proof that they were actually made at these places; they were collected in India and received from India, so may be regarded as good types of those districts, even if not actually made in those places. In all countries where it is the custom to sit on the floor, carpets and rugs are in universal use, especially in mosques and palaces, and in the houses of the rich. Carpets and rugs made in India may be divided into five kinds, the cheapest having the warp and woof of cotton, with blue, red and white stripes; these are known as Suttringes, are made all over the country, and are very durable. As examples of these cotton carpets, a few beautiful designs will be given; though they are generally considered hard, as cotton, when driven home with the wooden comb used, forms a hard, unyielding body, still they have the advantage of making the pattern stand out sharp and decided. Another kind is made with the warp of cotton and the woof of wool. The loom employed in weaving these two kinds is horizontal, without either treadles or reeds. Another kind is made of cotton warp and woof, with a short pile of cotton worked into it. This necessitates a different kind of loom; the warp is placed vertically and the various colours employed to form the pattern hang down from bobbins between the warp and the workman; the woof is passed by the hand and then driven home by the comb. The fourth group is that in general use, with the pile of wool, the warp and woof being either flax, wool or cotton. The fifth is of silk pile, with flax or wool for warp and woof. These have a richness of their own, and cannot be equalled by any other textile; they are usually made for show purposes and for use on State occasions. As a large number of the designs arranged to be given are not yet photographed, the suggested grouping of the plates will be given in a later number of the Journal; for the same reason the plates are not numbered.

Sir George Birdwood, who has entered deeply and learnedly into all phases of Indian Art, and who is our best guide in all that pertains to the subject, referring to the Afghan, Kashmir, Warangal, Tanjore, and other carpets, writes: "In all these carpets the first thing to observe is the complete subordination of the decoration to the surface. A carpet presents, of course, a flat surface, and the decoration in these Indian carpets, it will be seen, is never allowed to disturb the impression of their flatness. This effect is obtained by representing the ornamentation on them in a strictly conventional manner, and without shadow. The next thing to observe is the skill with which the ornamentation is distributed, nearly always in a symmetrical manner, and with such perfect balance that even where it is most crowded there is no effect of overcrowding. Then, it is interesting to notice the wonderful variation of the same ornamental forms in all these carpets. No two of them present in the details of their decoration actual repeats of each other, yet in most of them it consists of the knop and flower pattern, that is, of the lotus bud and lotus flower, which has been the universal form among the Asiatic Aryans from the beginning of their art history."

It is impossible to reproduce the beautiful colouring of these carpets, as the cost would be too great, so must limit the wish to convey some idea of the beauty of the colouring to the pioneer example, which we know was made in 1634 and is with us to-day. The remaining fourteen plates in this number of the *Journal of Indian Art and Industry* are in monochrome, not always very distinct, owing to the tints not being sufficiently defined by photography. In a later number the patterns will be grouped under the various heads of the manufacturing districts, with notes of the few actual variations in manufacture.

Hitherto, the efforts of British commerce have been directed towards making Great Britain the centre of distribution for the trade in Indian carpets, but the time has now come when we can no longer wrap ourselves up in the self-satisfaction of the past, relying on what we have already achieved. It is this that has brought upon us the restrictions of our trade. It is the series of unconsidered deficiencies and negligences that makes collective failures, and in these days of keen international competition a serious misfortune to us can or

with the greatest difficulty be retrieved. In the matter of business capacity and organisation the British are said to be inferior to their confrères of the Continent. These deficiencies are not inherent, but simply the result of neglected technical education, and must be overcome, in view of the temperate, honest, cautious, laborious, and well-informed industrial populations of the Continent of Europe, and we must be on the alert if we are still to retain our old pre-eminence as manufacturers and distributors. As the various imitative nations of the tropics assume the clothing and comforts of the West, the result of their extended export trade, so will new markets be opened up, to the advantage of India and Britain. We have been ousted out of much of this trade during the past few years, but successful efforts are now in progress for its recovery. This can be done by the waking up of artizans and manufacturers to improve the character and quality of their goods. The semi-savage population of Africa, and the countries bordering on the Indian Ocean, possess, in common, at once a keen determination to have full worth for their money, and an instinctive taste for ornament, particularly that of bright but harmonious colouring, such as is seen in India. They want the brilliantly but harmoniously dyed goods that are made in India, which India can supply when encouraged by British orders.

That these facts have at last become widely appreciated by our manufacturers is indicated by the growing attention which has been given of late years in this country to the art industries of India.

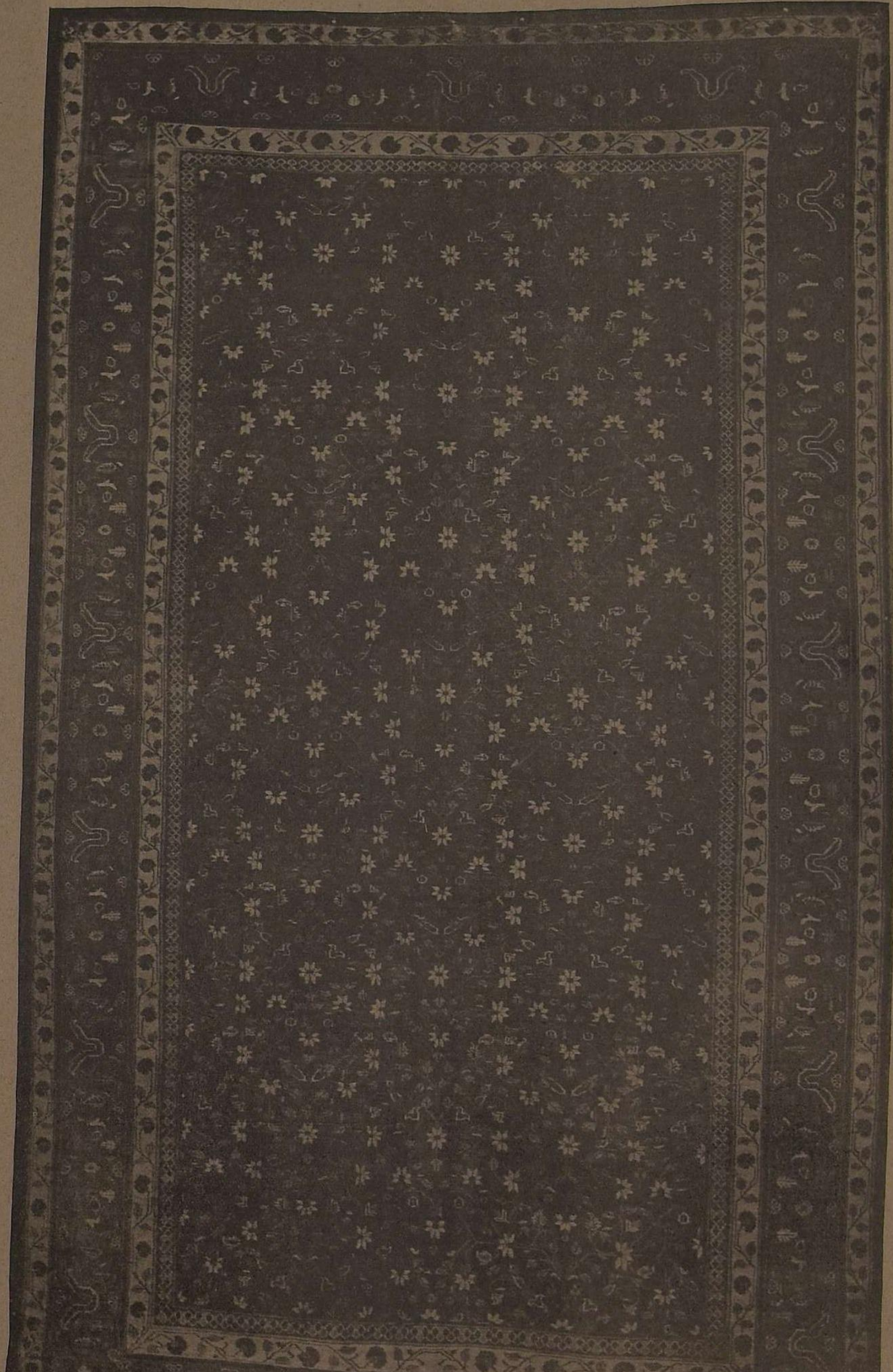
It need scarcely be said that the traditional handicraft work of the Hindus and Persians represents the highest perfection of art in its application to the decoration of manufactures. It provides examples of absolute perfection, for the inspiration of that general elevation of thought and feeling, which all true students receive from the contemplation of the masterpieces of art and invention, without which it is impossible to excel in any human undertaking.

LIST OF ILLUSTRATIONS.

ONE FOLDED CARPET PLATE IN COLOUR, AND FOURTEEN PAGE PLATES IN MONOCHROME.

subsc

Silk Pile Carpet. Warangal, Deccan; 19th century.

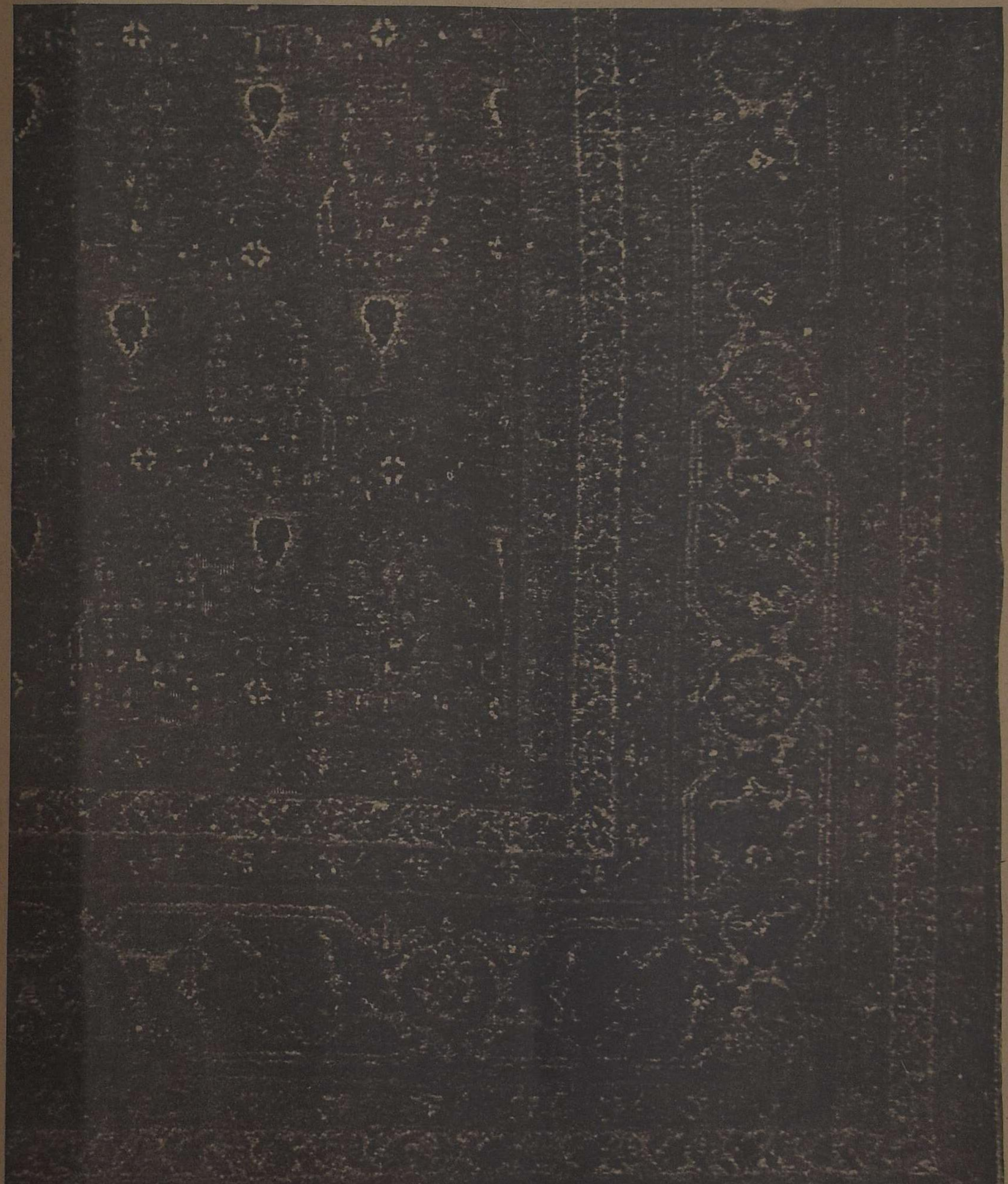


Silk Pile Carpet. Warangal, Deccan.

Silk Pile Carpet. Madras.

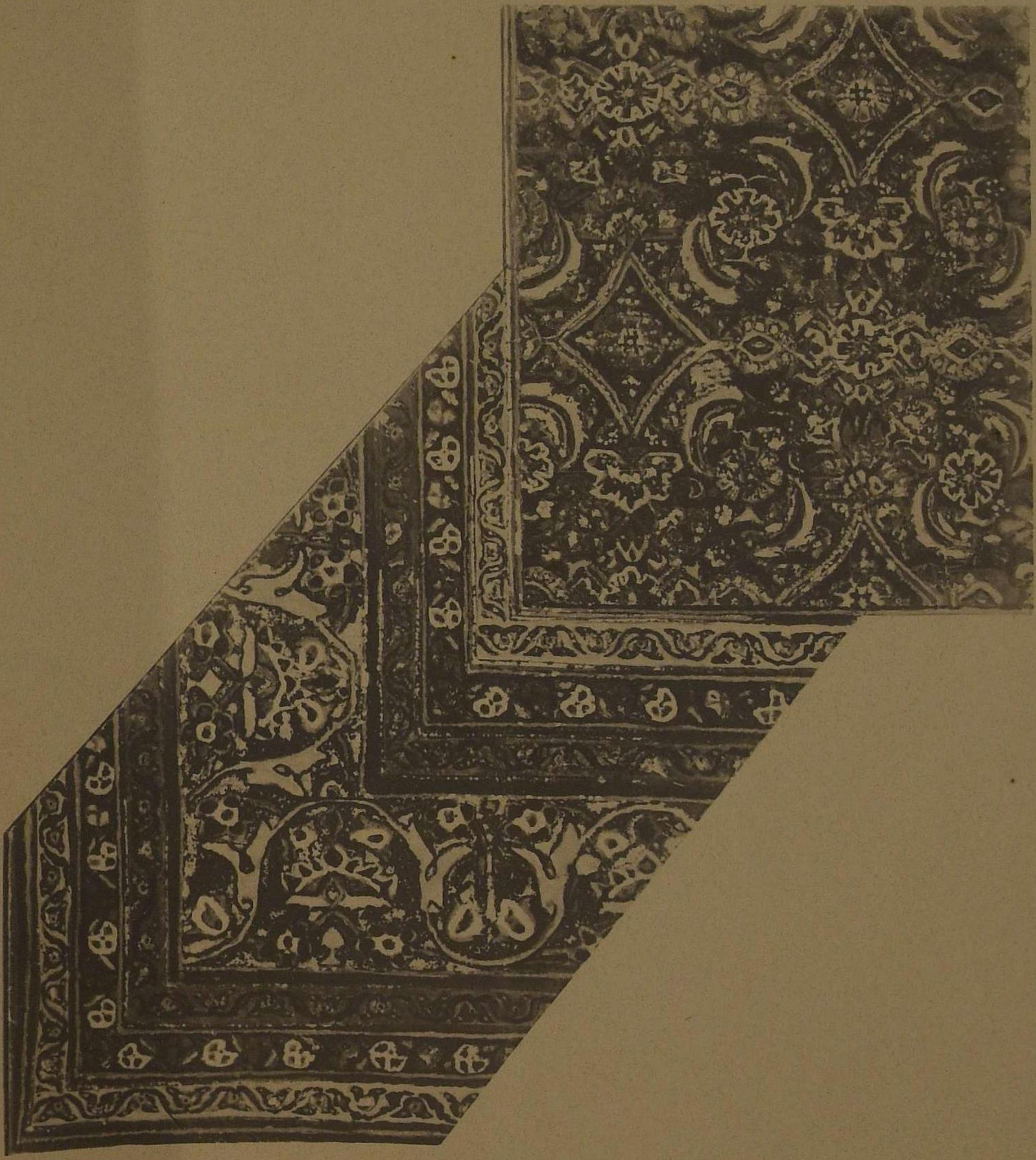
Silk Pile Rug. Yarkand.

Woollen Pile Carpet. Mogul; 16th century.



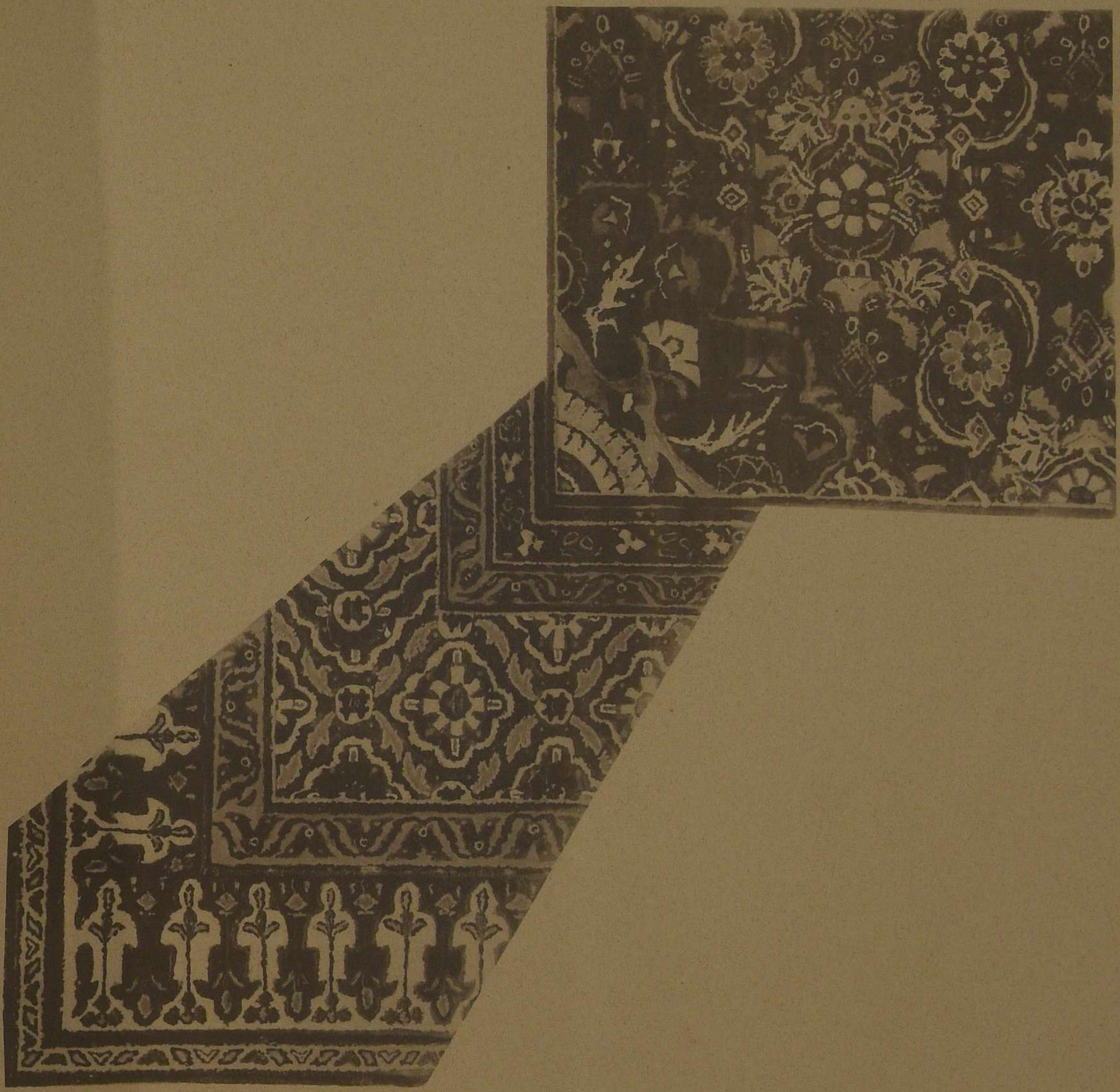
Woollen Pile Carpet.

Woollen Pile Carpet. Mogul; 16th century.



Woollen Pile Carpet. Mogul; 16th century.

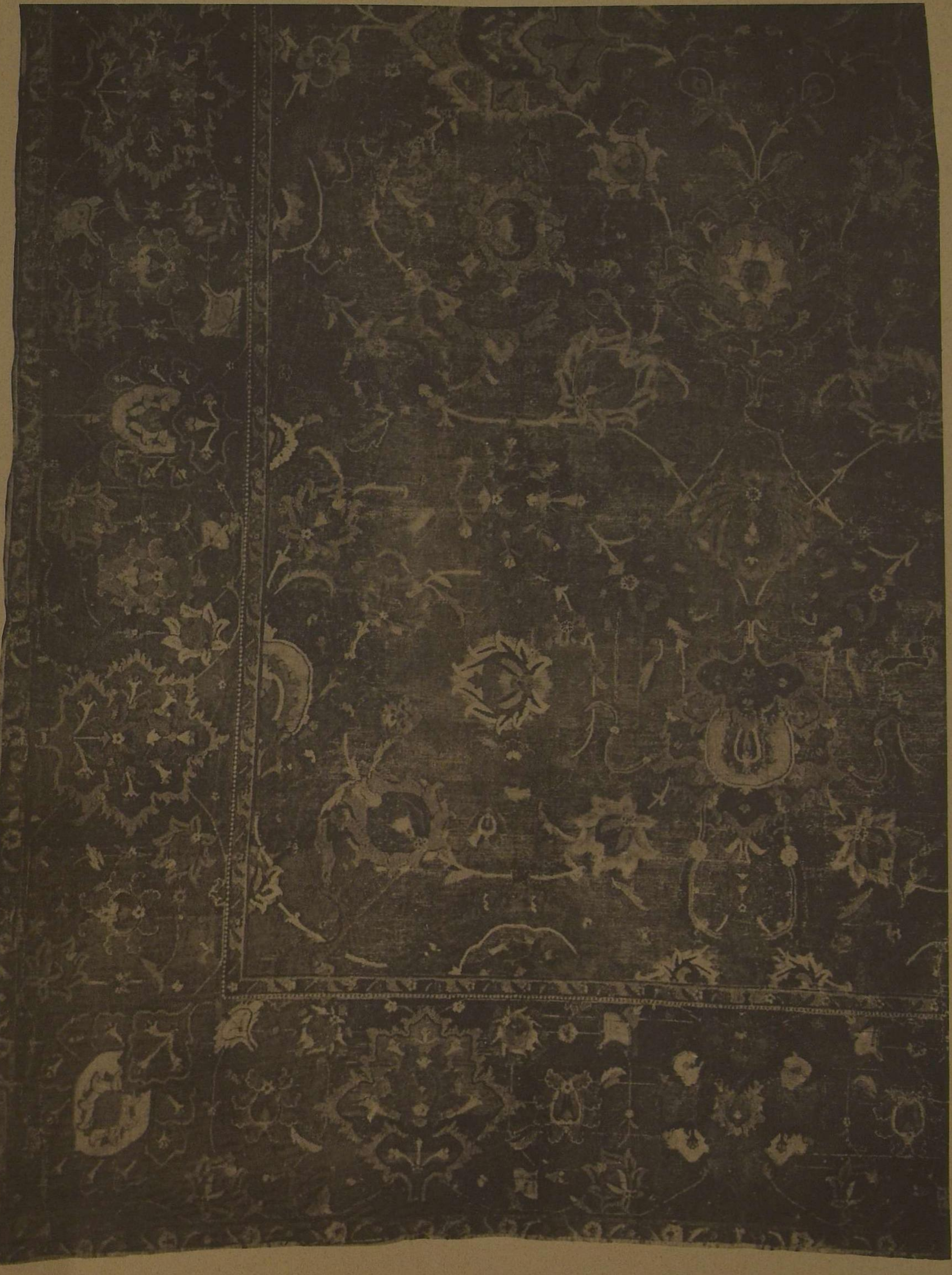
Woollen Pile Carpet. Mogul; 16th century.



Woollen Pile Carpet. Mogul; 16th century.

Woollen Pile Carpet.

Woollen Pile Carpet. Mogul; 16th century.



Woollen Pile Carpet. Mogul; 16th century.

Woollen Pile Rug. Hyderabad, Deccan; 19th century.

To be Privately Printed for Subscribers at £3 : 3 : 0 net.

35 Coloured Plates, in facsimile, by W. Griggs, in Royal folio, with Monograph by VISCOUNT DILLON, F.S.A.

ALBUM OF JACOBE,

Master Workman at the Armoury, Greenwich 1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, purchased from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

The reproductions will be accompanied by a short note on the MS. by Viscount Dillon, with brief notices of the individuals for whom the suits were made.

This work will be issued to Subscribers in March.

500 PHOTOGRAPHS OF THE ANCIENT MONUMENTS, TEMPLES, AND SCULPTURES OF INDIA.

THE SECRETARY OF STATE FOR INDIA IN COUNCIL granted permission to use the very large collection of photographic negatives of Ancient Buildings, Sculptures, &c., from all parts of India, now in the possession of the India Office. These illustrate very fully the history and development of the various styles of Indian Architecture from the earliest times, in Buddhist, Brahmanical and Jaina Caves to Dravidian, Chalukyan, Indo-Aryan, and Saracenic temples, mosques, and other buildings. They constitute an indispensable series of illustrations of the art, history and mythology of India, and are of the very highest importance and interest to Orientalists, Artists and others, in University and Art Libraries, Oriental Institutes, &c.

These Indian archæological photographs are regarded by experts who have seen them to be so important for the study of Oriental Art and History that the present work was undertaken to supply a felt want. It is to consist of three portfolios, and is published by subscription.

After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay in issuing the first part. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stûpa; 19, the Sânchi Stûpas; 6, the Sârnâth remains; and 83, the many interesting Gandhâra or Græco-Buddhist sculptures found around Peshâwar. There are, besides, illustrations of Aśoka inscriptions, Bhâjâ Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

Part I (170 plates) is now ready. Parts II and III are nearly ready.

W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, London, S.E.

THE JOURNAL OF INDIAN ART AND INDUSTRY. Published Quarterly. Richly illustrated with numerous plates in colour and gold, illustrative of the Arts, Architecture, Industries and Manufactures of Hindustan. Containing Papers on Indian Gold, Silver, Copper, Brass, and other Metal Art Ware; Wood and Ivory Carving; Bidri Ware, Lacquer, Enamelling, Inlaid Work; Architecture and Architectural Decoration; Pottery and Porcelain; Embroidery, Silk and Cotton Industries; Cloth Stamping and Dyeing; Bookbinding and Decoration; &c., by Sir Edward C. Buck, LL.D.; Sir Geo. M. Birdwood, C.S.I., LL.D.; J. L. Kipling, C.I.E.; E. B. Havell; Dr. James Burgess, C.I.E.; Edmund W. Smith, Archæological Survey; B. H. Baden-Powell, C.I.E.; Mrs. Rivett-Carnac; Col. J. H. Rivett-Carnac, C.I.E.; Col. Sir S. S. Jacob, C.I.E.; Brigade Surgeon Lieut.-Col. T. H. Hendley, C.I.E.; Captain C. W. Ravenshaw; Colonel Sir R. C. Temple, C.I.E.; B. A. Gupte; T. N. Mukharji; &c. Vol. I. [parts 1—16]; Vol. II. [parts 17—24]; Vol. III. [parts 25—32]; Vol. IV. [parts 33—37]; Vol. V. [parts 38—45]; Vol. VI. [parts 46—53]; Vol. VII. [parts 54—60]; Vol. VIII. [parts 61—69]; Vol. IX. [parts 70—80]; Vol. X. [parts 81, 82, 83, 84, 85, 86, 87, 88].

CASES FOR BINDING (blocked in gold) can be supplied at 5/- each and postage.

The Journal will be sent **FREE BY BOOK POST** to any part of India or within the Postal Union, rolled solid, to those remitting 2/- for each part in advance, by

W. Griggs & Sons, Ltd., Elm House, Hanover St., Peckham, London.

EXTRACTS FROM PRESS NOTICES.

"One of the most sumptuous specimens of colour printing ever produced is the *Journal of Indian Art and Industry* (Messrs. W. Griggs and Sons, Peckham, S.E.). It consists of facsimiles of some of the most valuable volumes in the Royal Library at Windsor Castle. Among them is the Koran. Each is reproduced with its artistic eccentricities, and the whole forms a volume of rare beauty and interest."—*Echo*, London, 4 Sept., 1893.

"The latest issue of the *Journal of Indian Art and Industry* (W. Griggs, Elm House, Hanover Street, Peckham, London) is devoted to Persian and Indian Bookbindings. The explanatory paper is written by Surgeon Lieut.-Colonel Thomas Holbein Hendley, C.I.E., who says the best specimens of bookbinding that are now made in India come from Ulwar, and are doubtless of Persian origin. There are thirteen page-plates of bindings produced with all the care for which Mr. Griggs has established his reputation. Seven of these are from "The Royal and Historical Bindings from the Royal Library, Windsor Castle"; three are from "Memorials of the Jeypore Exhibition"; and three from "Ulwar and its Art Treasures"—*English Mail.*

"Lovers of artistic bookbinding, and, indeed, art amateurs generally, have just had brought within their reach some superb illustrations of the handiwork of Persian and Indian craftsmen. No. 43 of the remarkably cheap and sumptuously-printed *Journal of Indian Art and Industry* contains no less than 13 large quarto-sized chromo-lithographic reproductions of binding and illuminations of the best Persian and Indian periods, the originals of these superb illustrations being among the most cherished examples of the Royal Library, Windsor Castle, the Jeypore Museum, and the Ulwar Art Treasures. The taste of the Persian and Indian craftsman in colour and design seems still quite unapproachable; the examples before us seem to point to ages of evolution and progressive culture to account for their consummate beauty and simplicity. Such examples of what the older civilisations have to give us should be in every art school in the kingdom. The work is printed in a luxurious style by Mr. W. Griggs, Elm House, Hanover Street, Peckham, and published under the patronage of the Indian Government. The present part is priced 2/-, an unaccountably low figure for such a repository of Oriental classicism. Had we a Grolier Club in London such work as this would create a passion among book-buyers and reform the present fashion of casing our books."—*Bayswater Chronicle*, 26 Aug., 1893.

LONDON:

W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, S.E.